





CARYATIDES. JEAN GOUJON. MUSÉE NATIONAL DU LOUVRE. PARIS.

# ART AND ARCHAEOLOGY

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## THE HUMAN FIGURE AS AN ARCHITECTURAL SUPPORT

JOHN SHAPLEY

SO CLOSELY does the human figure used as a support correspond to the architecture in which it is found, that the historical development of the sculpture and of the architecture can be treated as parallel. This sculpture, as it will be considered in the present discussion, comprises those human figures that are used, truly or ostensibly, for purposes of vertical support. The male figures are Atlantes, or Telamones; the female are Caryatids, and the latter name may be suitably applied to angels employed in this way, for their sex is ambiguous.

Such a form of supporting member is not an essential feature; it is rather an exceptional and arbitrary one. Classical sculpture has but few types to show, and the Middle Ages are still poorer in examples. In Renaissance times the Greek and Roman forms were freely used in Italian sepulchral monuments, and later these supporting figures took their most unrestrained and irregular development in Baroque architecture, especially in Germany.

Frequently Caryatids and Atlantes are mere decorative supports without structural significance. The Maidens of the Erechtheum, which have had the widest currency, stand free, and form an integral part of the architecture. The imitations of them in the Renaissance often keep their structural use, but such is not the most common treatment. In the case of the Giants at Agrigentum (fig. 6) and at

the Theater of Dionysus in Athens, of the Caryatids of the Villa Albani (fig. 2) and Tralles types, of the supporting figures in Romanesque and Gothic architecture generally, that is, in the majority of examples down to the Renaissance, the actual weight is borne by a wall or pier behind the figure, and the figure could be removed with only superficial damage to the structure.

The use of the human form in connection with vertical support suggested itself naturally to many peoples. The Egyptians carved gigantic statues with their backs against piers at Thebes and at Ipsamboul in the reign of Rameses II, thirteen centuries before Christ. These colossi do not themselves uphold any weight but they emphasize the appearance of eternal stability. The Assyrian bas-reliefs show the thrones of the kings held up by human figures. On one, Sennacherib views the captive procession from a royal seat that is decorated with nude and draped supporting dwarfs symbolizing the relation of subject to monarch. A similar throne in relief, found at Malthai, in northern Assyria, debases some of the nude slaves even further by representing them with tails. A Persian continuation of the idea of this elevation of the ruler on the strong uplifted arms of his subjects occurs in the Naksh-i-Rustem relief. In the West are found Caryatids employed as supports for black Etruscan vases of the sixth

century B. C. Some of these are free-standing and so thin that they immediately suggest their derivation from wooden statues; more sturdy ones in relief hold up both hands. Some have a double cushion above their heads. Others have wings extending to their feet; the conventional treatment of the feathers betrays their eastern origin.

The Greeks and Romans used similar figures in their minor arts, as in mirrors, vases, and thrones. Pausanias tells of examples on the great throne of Amyclaeon Apollo. It was in architecture, however, that the highest development was attained for both Caryatids and Atlantes.

The earliest instances of Greek Caryatids in architectural use were found when the Delphic treasures were excavated. These figures with Ionic costume date from the sixth century B.C. They stand free from the wall and support the weight of the porch roof (fig. 1). The light, almost fragile, treatment of the hair and the drapery is characteristic of the workmanship of the Ionic islands, and this over-elaboration, together with the lofty *polos* intervening between head and capital, must have detracted appreciably from the sense of stability and repose. The idea of having the maidens bear the weight through animation rather than strength was already in the mind of the sculptor, but the love of detail has somewhat prevented its expression.

Passing over such minor classes as the one represented by the colossus of Eleusis and similar late Roman examples called priestesses of Ceres, there are three dominating types of Caryatids, all of Greek creation but frequently imitated by the Romans. The earliest of these types is represented by the Caryatid found at Tralles. The figure is rather tall and the

elevation of one hand further increases its apparent height. Braids of hair strengthen the neck, and the smooth surfaces of the drapery tend to conceal the inherent weakness of the human form. The good height fits the proportions of the Ionic order. The chiton and himation are Ionic; so are the workmanship and provenance. The Maidens of the Erechtheum, representing the second group, are correspondingly Doric-like (fig. 5). They wear the Doric chiton and diploidion and bear up Doric capitals. Into this order fall very well both their own square proportions (accentuated much more when the braids which fall on either shoulder and brace the neck are unbroken, as in the Vatican copy [fig. 4]) and also the relatively low proportions of the porch as a whole. The third type is that of the Caryatids from the Villa Albani (fig. 2). The figures are taller than those of the Ionic and Doric types, with drapery breaking into folds too complicated for the architectural solidity that such statues demand. The high polos is adorned with rosettes and with the foliate decoration of the Corinthian order, which these Caryatids suggest.

It should be noted that Caryatids were painted as well as sculptured, although of course the painted types have no particular relation to the architecture in which they are found. From the Ptolemaic period comes the zodiacal circle of Denderah, which depicts the Egyptian conception of the universe. The deities raising both hands hold up the circle of the heavens in which the various constellations are represented. The designs of the cupola of Santa Costanza at Rome show two circles of Caryatids standing in flowers. Directly above each figure of the lower circle the upper has a compact group of three. The dome is thus marked





FIG. 1. FAÇADE OF THE SO-CALLED CNIDIAN TREASURY AT DELPHI.

out as if by the meridians of a globe. The figures are draped and posed like statuary, but floral decorations replace the base and polos. Another related form of Caryatid, especially adapted to painting, came from the Orient in the

early centuries of our era. This is a draped winged figure with both hands raised to hold a wreath in which is generally painted a portrait head. Early examples from Palmyra resemble in dress and pose some Myrina terra-cottas that

are ultimately descended from the Victory of Paenionius. At Palmyra these Caryatids still represent Victories; but in the Byzantine consular diptychs of the sixth century A.D. and at S. Prassede at Rome they have become angels, just as the floating Victories with a wreath held between them became angels on Christian sarcophagi. Santa Maria della Fratte at Auzonia shows the use of this Palmyra type in the West as late as the eleventh century. Impossible as such slender figures are in real construction they are all the more adapted to decorative ends when conceived as supernatural beings.

Atlantes were not so commonly used in classical architecture as Caryatids; nevertheless there are examples from both early and late periods. The Giants of the temple of Zeus at Agrigento date from the fifth century B.C. (fig. 6). These are nude male figures standing between the columns and helping to support the entablature. Their backs are against the wall; their raised arms are bent backward from the elbow so that the whole forearm touches the architrave. The same motive is repeated four centuries later in the kneeling figures of the small theater of Pompeii. It is also in

this manner that the Hercules of the Olympian metope performs the labor of Atlas in holding up the heavens (fig. 7).

Atlantes of a second type are those from the Villa Albani, now in the Louvre (fig. 9) and at Stockholm. They stand with hands on their hips and the head inclined

forward so that the weight rests on the shoulders and the back of the neck. Other fragments of this type were found at the theater of Dionysus at Athens. In the same theater also, the latest stage front presents a third type in the form of a crouching figure. These classical types of Atlantes are all nude, giant slaves, imaginary beings, muscular enough to endure the crushing weight and toil to which they are subjected. They stand in sharp distinction from the Caryatids, which are noble maidens, dignified in pose and dress, unoppressed by the burden of the architecture, and always



FIG. 2. CARYATID OF VILLA ALBANI, ROME

elastic and free. Perhaps a third type would be represented by such figures as the Persians bearing entablatures mentioned by Vitruvius (cf. figs. 10, 11).

With the advent of the solid heavy construction of the Romanesque architecture the supporting figure becomes constantly regarded as overburdened by the mass of



FIG. 3. CARYATID FROM THE ERECHTHEUM  
IN THE BRITISH MUSEUM.

the architecture he is trying to sustain. Therefore, the Atlantes are continued, but the female Caryatids drop out. The Romanesque Atlantes are no longer true sons of Atlas, endowed with supernatural strength, but are ordinary men crushed by the massive masonry. The hands are raised and the arms contorted and strained; the neck is bent to the point of breaking and the weight bears down on the shoulders. Typical examples are the straining figures found on the corners of the pulpit in the church of S. Ambrogio at Milan (fig. 8). The head is pressed

downward on the chest while both hands help to support the weight above. The motive is that of a man who is just ready to fall, with broken back, beneath the burden he can no longer bear. The seated figures that flank the west doors of the Cathedral of Piacenza seem to have more strength but are still incapable of long enduring their load. The actual suffering is most clearly expressed in the case of two others from the Cosmatesque portal of the Cathedral at Civit  Castellana, for there the motive is explained by the inscriptions. One implores,



FIG. 4. ROMAN COPY OF A CARYATID OF THE  
ERECHEUM. VATICAN MUSEUM,  
ROME.

"Miserable Eneas help me!" (Eneas cative luta me). "I can not because I am breaking," (Non possum quia crepo) is the reply.

It is only a short step from this to the pure symbolism of the Gothic treatment. The transition is well shown in the partly Romanesque, partly Gothic, Cathedral of Modena. Here are a series of supporting figures on the parapet. One is of the Romanesque type, standing with upraised hands and with head bent over so far that the weight rests on the shoulders. The artist was not content, however, with making figures merely laboring. He carved two of them as acrobats with their bodies overturned in impossible distorted positions. And finally a grotesque, that has met his doom and is being devoured by a monster, completes the transition to the purely decorative Gothic conception.

The short devious contours of the human figure do not accord with the long open lines of Gothic architecture, therefore it is not introduced for structural purposes, but only incidentally for decora-

tion and for more or less conscious symbolism. The Atlantes are caricatures; the Caryatids are angels. As examples of the former there are grotesque dwarfs at the springing of the arches in the church at Bury (Oise), and others help to support the compound shafts of the clearstory arcade at Nevers. One of the figures who strains to uphold the cornice of the apse at Rheims is a hunchback; another puts his hand to his ugly head as if it were splitting with pain. More pleasant symbolism is found in the Caryatids. The angel at the impost of an arch at Loches symbolizes the celestial power and is unconscious of the weight that the outspread wings seem to bear so easily. Though curved to the form of brackets, in architectural feeling the buoyant floating angels of the fountain of Claux Sluter fall into this category. The constructive principle of Gothic architecture was not adapted to the use of Caryatids and Atlantes and no modifications were made in their favor, so that this use of figures, felt to be extraneous, practically ceased.

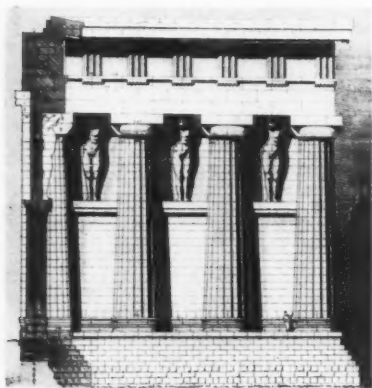


FIG. 6. GIANTS OR ATLANTES AT AGRIGENTUM.



FIG. 7. METOPE AT OLYMPIA, GREECE, REPRESENTING HERCULES HOLDING UP HEAVEN.

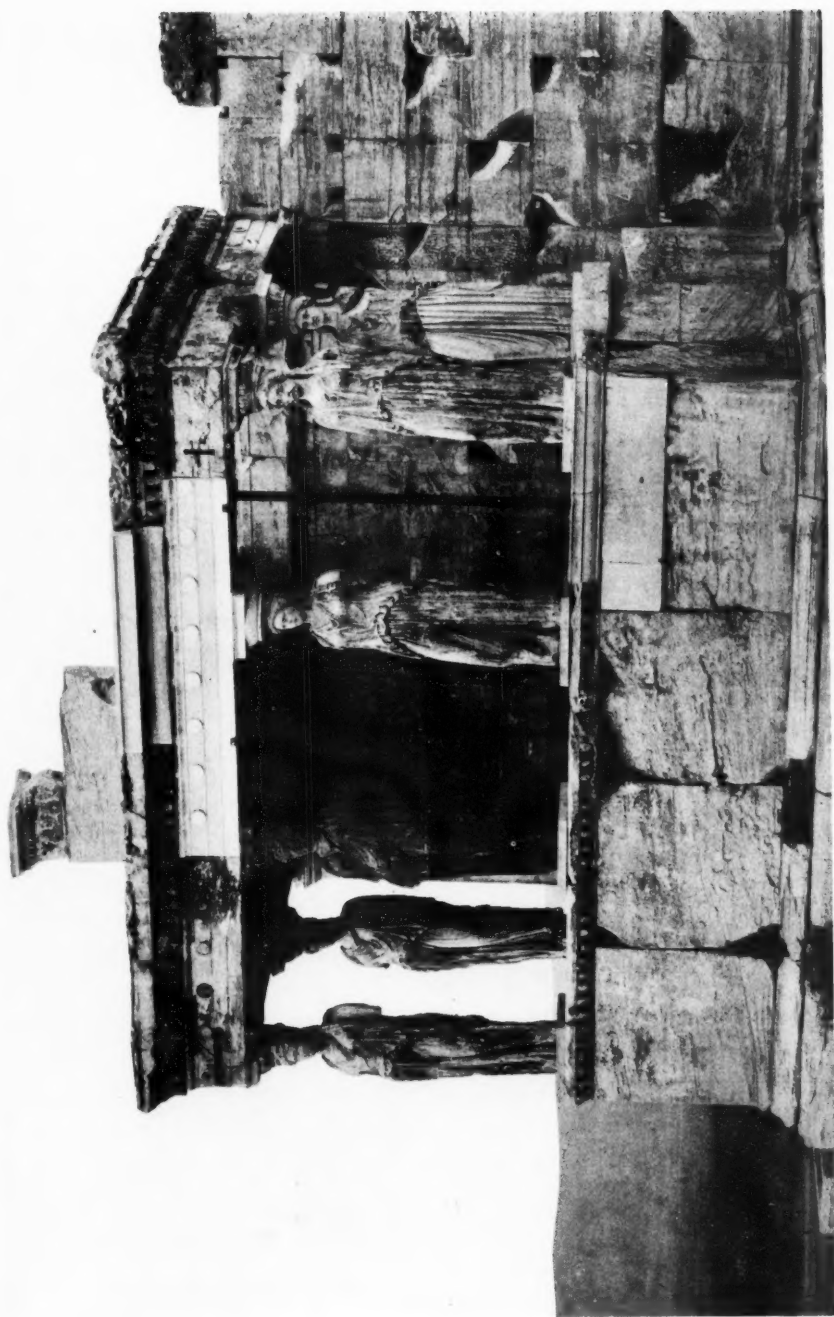


FIG. 5. PORCH OF THE MAIDENS, OR CARYATIDS OF THE ERECHTHEUM, ATHENS.



FIG. 8. AN ANGLE OF THE PULPIT IN THE BASILICA OF S. AMBROGIO, MILAN.



The discontinuance of the use of Caryatids and Atlantes in the Gothic period and the consequent break in the development of types left the Renaissance free to establish its own traditions. It turned at once to classic examples and began merely to reproduce them. As early as the fourteenth century, Caryatids were employed by Tino da Camaino in the Pazzi monument in Santa Croce at Florence. There is perhaps a slight feeling of pressure still expressed in the inclination of the heads, but this attitude also emphasizes the expression of sepulchral repose and sentiment. When Donatello was

Naples, he went direct to the museum of the Bourbons and found there a classical Caryatid with the weight resting on a shoulder cushion; this he copied in a modified form. The best adaptation of all, perhaps, because taken from the best, the Erechtheum, archetype, is the work of Jean Goujon at the Louvre (cf. frontispiece). All these imitations are characteristic of the eclectic spirit of the Renaissance. The Otto-Heinrichs-Bau at Heidelberg in the late Renaissance already shows on its façade the ungoverned forms which are common in Baroque architecture and too modern



FIG. 9. ATLANTES FROM VILLA ALBANI, NOW IN THE LOUVRE, PARIS.



FIG. 10. PERSIANS FROM THE EDITION OF VITRUVIUS BY FRA GIOCONDO, VENICE, 1511.



FIG. 11. CARYATIDES FROM THE EDITION OF VITRUVIUS BY FRA GIOCONDO, VENICE, 1511.



FIG. 1. THE CRUCIFIXION BY DADDI. COLLECTION OF MR. DAN FELLOWS PLATT,  
ENGLEWOOD, N. J.

## THE LOAN EXHIBITION OF ITALIAN PAINTINGS IN THE FOGG MUSEUM, CAMBRIDGE

G. H. EDGELL

LOVERS of Italian art have of late had a treat in the loan exhibition of Italian paintings, opened from March eighth to eighteenth, in the Fogg Museum, Cambridge. The exhibition came as the first important result of a policy definitely embarked upon by the director and the visiting committee of the museum. The impossibility of competing, in the matter of a permanent collection, with elaborate and heavily endowed institutions will always be felt by anyone connected with a small museum, and especially one under the aegis of a university. On the other hand it is possible, along with the slow expansion of a permanent collection, to hold periodically loan exhibitions which, albeit for a short time, will educate and give pleasure not only to the student but to the public. The material for such exhibitions lies with the private collectors, who hold great numbers of fine works seldom seen by the public, and with the deal-

ers, who have in their possession many good pieces as yet unsold. To assemble such an exhibition requires tact and energy, but the result will justify emphatically the pains exerted.

Of this the Fogg Museum exhibit was an ample proof. The problem was to collect from many sources a series of paintings which, in connection with the permanent collection of the museum, would illustrate fairly adequately the development of Italian painting. In other words, not one or two but every school of Italian painting had to be represented by several characteristic works.

For the purposes of study one generally divides Italian painting into five great schools. In the southern and central part of the peninsula the Sienese and Umbrian schools existed side by side. Taken together they represent the most religious phase of the essentially religious art of Italy, yet attaining their aims by widely diverging paths. The former, perhaps Italy's ear-



FIG. 2. THE MADONNA BY DADDI. COLLECTION OF MR. GRENVILLE L. WINTHROP, NEW YORK.



FIG. 2. PORTRAIT OF A LADY, BY UCCELLO, COLLECTION OF MR. PHILIP LEHMAN, NEW YORK.

liest school, remained true to the hieratic and decorative ideals of the Byzantine art whence all Italian painting sprang. In other words it remained fundamentally mediaeval. The latter, inspired by the tenderness and humanity which control the religious thought of today, cast aside the Byzantine ideals and developed the more humanly lovely art which culminated so cosmically in the painting of Raphael. Farther to the north the school of Florence, instructress of all the schools of Italy, made the technical advances which carried painting from the middle ages to modern times, and combined, in one or another of its many geniuses, well-nigh all the excellences of the other centers of Italian art. Finally, in the upper peninsula, the north Italian school, learned in the technique of Florence, passed on its heritage to the Venetians, who fitly brought the Renaissance to its culmination in Italy with a series of color symphonies unequalled in the history of art. It was the heavy task of illustrating, in a small way, this tremendous artistic movement that the Fogg exhibition undertook.

Fortunately the permanent collection of the Fogg Museum is rich in examples of the Sieneese school. Moreover it possesses a small panel, representing *Christ in Limbo*, which is a pure specimen of the Byzantine art underlying the Sieneese. A small *Saint Agnes*, by Ambrogio Lorenzetti, shows the fine line and brilliant color of mediaeval Sieneese painting at its height, and a large *Madonna and Angels*, by Taddeo Bartoli, represents the transition from the middle ages to the Renaissance. The museum also possesses works by the later Sieneese, Matteo di Giovanni, Benvenuto di Giovanni, and Francesco di Giorgio, as well as works suggesting Giovanni di Paolo and Girolamo di

Benvenuto. To this array the loan exhibit was able to add several works. Mrs. W. Austin Wadsworth of Boston loaned a panel representing *Saint Catherine of Siena*, much repainted but unmistakably of the school of the greatest of Sieneese: Simone Martini. Mr. Henry L. Williams of Cambridge loaned two panels, a *Deposition* and a *Madonna and Saints*, of the school of Pietro Lorenzetti. Perhaps the most delightful contributions to the Sieneese Collection were two tiny panels, loaned by Mr. Dan Fellows Platt of Englewood, New Jersey, portraying *Saint Margaret* and *Saint Apollonia*. These works are by Sassetta, an artist who bridged the gap from the middle ages to the Renaissance. Somewhat later than Taddeo Bartoli, he excelled him in delicacy, charm, and originality.

Sieneese art was far better illustrated in the loan exhibition, however, in its reflection on the early art of Florence. In the period of the *Giotteschi*, that is from Giotto to Masaccio, the Florentine school was almost wholly dominated by that of Siena. A panel with several scenes, in the permanent collection of the museum, well represents this Sieneese-Florentine art. It has recently been identified by Doctor Sirèn as a work by Jacopo di Cione. To this the loan exhibition added two works by Bernardo Daddi and a fine *Madonna* by Lorenzo Monaco. Mr. Platt sent a Daddi *Crucifixion* (fig. 1), in delicacy and jewel-like color comparable to the Jacopo di Cione. Mr. Grenville L. Winthrop of New York loaned a *Madonna* (fig. 2), by the same artist, a perfect example of the soft and tender type which was aptly to exercise so great an influence on the art of Umbria. The work by Lorenzo Monaco, loaned by the P. W. French Company of





FIG. 4. MADONNA BY FRA ANGELICO. COURTESY OF MESSRS. DUVEEN, NEW YORK.

New York, represents a somewhat later art but one still impregnated with the harmonious line and religious mysticism of the Siennese school. Works by Spinello Aretino, another Siennese-Florentine,

were included in both loan and permanent exhibitions.

By far the finest piece of Florentine painting in the exhibition, however, was a *Portrait of a Lady* (fig. 3), one of the





FIG. 5. THE JUDGMENT OF PARIS. COURTESY OF THE EHRRICH GALLERIES, NEW YORK.

gems of Mr. Philip Lehman's collection in New York. The painter, Paolo Uccello, belonged to the so-called "scientific movement" in the early years of the Renaissance. Perspective was his hobby, but that he did not permit science to

tactile sense. Connoisseurs will recognize the affinity of this work to the several famous profile portraits by Pier de' Franceschi, Antonio del Pollaiuolo, and others which adorn the galleries of Europe. It is closest of all, however, to



FIG. 6. MADONNA AND CHILD WITH THE YOUTHFUL ST. JOHN, BY FILIPPINO LIPPI (?), COLLECTION OF MR. ARTHUR HOE, NEW YORK.

cloud his artistic sense is well proved by this exquisite portrait. The rich scarlet of the drapery and the cool blue-green of the background only emphasize the subtle modelling of the face and hands, so expressive of the ever-present Florentine

the portrait by Domenico Veneziano, a fellow "scientist," which only recently has added its lustre to Mrs. Gardner's famous collection at Fenway Court, Boston.

The more sentimental and religious art

of Florence, at approximately the same period, was well displayed in a fine *Madonna* (fig. 4) by Fra Angelico, loaned by Messrs. Duveen of New York. Hanging near the Uccello it formed a fine basis for comparison of the two trends of Florentine art, and, taken in connection with the two specimens of the work of the same artist, one in Fenway Court and one in the Boston Museum, it gave students an excellent opportunity to acquaint themselves with originals by the "blissful monk of Fiesole."

The quaint revival of classicism in Florence—classicism in the garb and trumpery of the contemporary Renaissance—was admirably shown in a panel of the *Judgment of Paris* (fig. 5), loaned by the Ehrich galleries of New York. The artist, as yet unidentified, suggests Pesellino, joyous follower of Fra Filippo Lippi. At one time the panel must have formed the extremely attractive decoration of a Florentine wedding chest, or *cassone*.

Another important example of Florentine art was loaned by Mr. Arthur Hoe of New York. A *tondo*, representing the

*Madonna and Child with the Youthful Saint John* (fig. 6), it strongly suggests Botticelli, and still more strongly a youthful work of his great pupil, Filippino Lippi. Doubtless connoisseurship will soon busy itself with the problem of

a definite attribution for so distinctive a work.

From Radcliffe College came a fine *Madonna* by Ghirlandaio, or perhaps his pupil Bastiano Mainardi. Mr. W. E. C. Eustis of Boston loaned a small *Annunciation* by Lorenzo di Credi, co-worker with Leonardo in the *bottega* of Verrocchio. All these examples of Florentine art were fortified by others in the permanent collection of the museum. Among the latter were paintings by Benozzo Gozzoli, Fra Filippo or perhaps Fra Diamante, and Fra Bartolommeo. By the latter artist is a small *Cain and Abel*, once attrib-

uted to Raphael, but now correctly placed in the Florentine school. The showing made by the Florentine paintings was thus brilliant.

As in the case of the Siennese, the permanent collection of the Fogg Museum is well supplied with works of the Um-



FIG. 7. A BISHOP SAINT BY ALEGRETTO NUZI.  
COLLECTION OF MR. HORACE MORISON  
OF BOSTON.

brian school. To these the loan exhibition added several interesting and illuminating specimens. Of special interest in this connection were the works by



FIG. 8. AN UNFINISHED MADONNA BY PINTORICCHIO. COURTESY OF MESSRS. DUVEEN, NEW YORK.

Daddi, before mentioned, since this artist bore so profound an influence on the Umbrian school at its inception. Through him it partook of elements both of the

Florentine and Sieneſe ſchools. Daddi's firſt great ſucceſſor in Umbria was Alegretto Nuzi, and an extremely decorative panel by him, repreſenting a *Biſhop*



FIG. 9. THE MARRIAGE OF ST. CATHERINE, BY FRANCA. COLLECTION OF MR. HORACE MORISON OF BOSTON.

*Saint* (fig. 7), was loaned by Mr. Horace Morison of Boston. Nuzi's art falls into the domain almost of pure design, and of this tendency Mr. Morison's panel, with its vivid scarlet and cool gray-blue, is a most sumptuous example.

Of the work of the later Umbrians many specimens exist in the Fogg Museum. There are several panels attributed to Antoniazio Romano, showing the reflection of Umbrian painting in Rome. One, the most important, is a vigorous *Pope Saint* which many critics have also attributed to that most powerful and rare of Umbrians: Melozzo da Forlì. Another important Umbrian painting in the museum collection is a *Holy Family* by the ever winsome Pintoricchio, one time master of Raphael. From Messrs. Duveen came another work, an *Unfinished Madonna* (fig.

8), by the same artist. Both compositions represent Pintoricchio at his best, the one resplendent in its completion, the other of unsurpassed delicacy and perhaps even more interesting to the

student of technique on account of its unfinished condition. The latter lacks its stippling of blue over the dark green underpainting of the Madonna's mantle, and a fuller modelling over the *terra verde* of the flesh tints. Each work is exquisite in its way, and the two, juxtaposed in the gallery, attracted much attention by their generous rivalry.

To represent Pintoricchio's great contemporary, Perugino, Mrs. R. H. Sayre of Princeton, New Jersey, sent a *Madonna and Angels* by a follower of the famous Umbrian. This work, albeit damaged by an unskilful restorer, gave an excellent idea of Perugin-esque art.

In the town of Foligno, not far from Perugia, another school grew up, due principally to the genius of Niccolò Liberatore of that city. By Niccolò the Fogg Museum possesses an important poly-

ptych. The art of Foligno, passing into the neighboring Marches, crossed with that of Venice and produced a charming, if unprogressive, local school. To illustrate this movement the Fogg



FIG. 10. PORTRAIT OF TITIAN'S DAUGHTER (?).  
BY PARIS BORDONE. COURTESY OF THE  
EHRICH GALLERIES, NEW YORK.



Museum owns an attractive *Madonna and Saints* by Bernardino di Mariotto of San Severino, and the Metropolitan Museum of New York, through the courtesy of the Cleveland Art Museum, loaned another *Madonna* by the gracious Lorenzo da San Severino. The latter painting belongs to the so-called Holden Collection, and for some time has been exhibited in New York.

Unfortunately no specimen could be got of the greatest of all Umbrians, Raphael, but the proximity of two excellent examples in Fenway Court made the lack less keenly felt. Indeed the connoisseur of Umbrian painting had ample material with which to enlarge his knowledge and cultivate his taste.

Turning finally to the schools of northern Italy and Venice, one found the latter more happily presented than the former.

The most important north Italian painting in the museum, a *Circumcision* by the Ferrarese master Cosimo Tura, belongs to the permanent collection. Mr. Morison loaned a characteristic *Marriage of Saint Catherine* (fig. 9), by the later master of Ferrara and Bologna, Francesco Francia. Francia was strongly influenced by Perugino, and by his warm personal friend Raphael, so Mr. Mori-

son's painting suggests Umbrian art as much as north Italian. Still another north Italian painter represented in the loan exhibit was Bartolommeo Veneto. By this master, a product of the Leonardesque school of Lombardy and that of Venice, Mrs. W. Scott Fitz of Boston loaned an attractive little *Saint Catherine*.

Bartolommeo Veneto forms a good

transition to Venice. Of the works of the greatest of the Venetian painters, Giorgione, Titian, Tintoretto, and Veronese, no examples were available for the exhibition. Several excellent pieces by other Venetians were procured, however, which gave the observer no small acquaintance with the great color school of Italy. From the Ehrich galleries came three attractive works. The most important was a *Portrait of a Girl* (fig. 10), by Paris Bordone,



FIG. 11. PORTRAIT OF A MAN, SCHOOL OF ALVISE VIVARINI. EHRLICH GALLERIES, NEW YORK.

close follower of Titian. Identification of the subject is not certain, but the lady may well be Titian's daughter Lavinia. In richness of tone and beauty of type this painting falls little short of the great master himself. Another of the Ehrich paintings, a *Portrait of a Man* (fig. 11), reflects the art of one of the greatest Venetian portraitists, Antonello da Messina. It also bears a strong stylistic

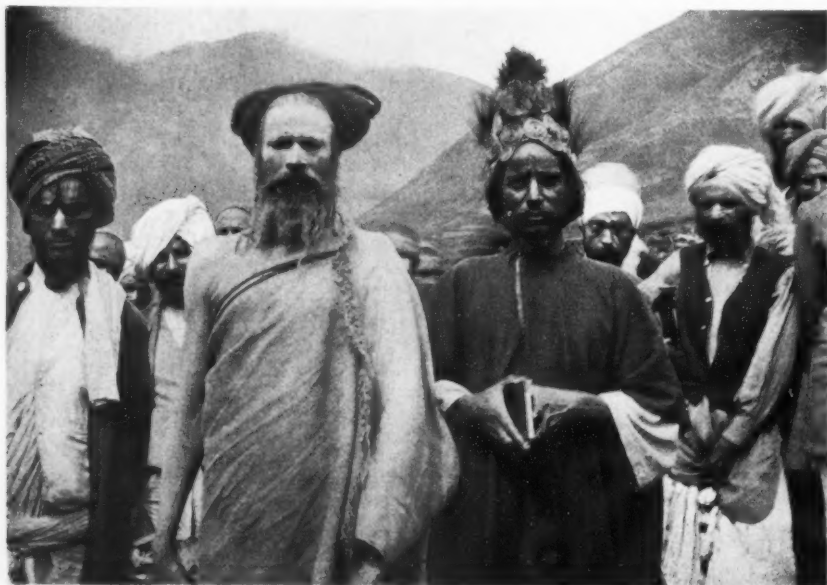
resemblance to the work of Alvise Vivarini. The third Ehrich painting was a romantic *Landscape* in the style of Dosso Dossi, painter of Ferrara. It is best mentioned among the Venetian works, however, since it reflects so happily the important Venetian landscape art inaugurated by Giorgione.

As an excellent example of the *Sacra Conversazione*, or gathering of the Saints, so popular in the Venetian school, Prof. G. H. Palmer of Harvard loaned his fine painting by Polidoro Lanziani, another follower of Titian. It quite outshone in richness of color the *Holy Family* by the same artist in the museum collection. Yet another able Venetian piece was a small *Madonna*, by an unknown artist, loaned by Mr. Hervey Wetzel of Boston. On the whole the quality of the Venetian works is so high that one could not but forgive the absence of works

by any of the four archangels of the school

In short the results of the loan exhibition were so satisfactory that it is to be hoped that others will soon follow. The task of illustrating adequately the whole development of Italian painting is a well-nigh impossible one in this country, but the Fogg Museum achieved its fine result by the very magnitude of the task it set itself. Taken in connection with the collection at Fenway Court, happily opened to the public for a brief period almost immediately after the closing of the Fogg exhibit, it formed one of the greatest opportunities to study Italian painting ever afforded in this country. Yet what it did was but a fraction of what might be done could private collectors be persuaded more readily to relinquish, for a short time, their works of art.

Harvard University.



PILGRIMS TO THE TEMPLES IN CASHMERE.

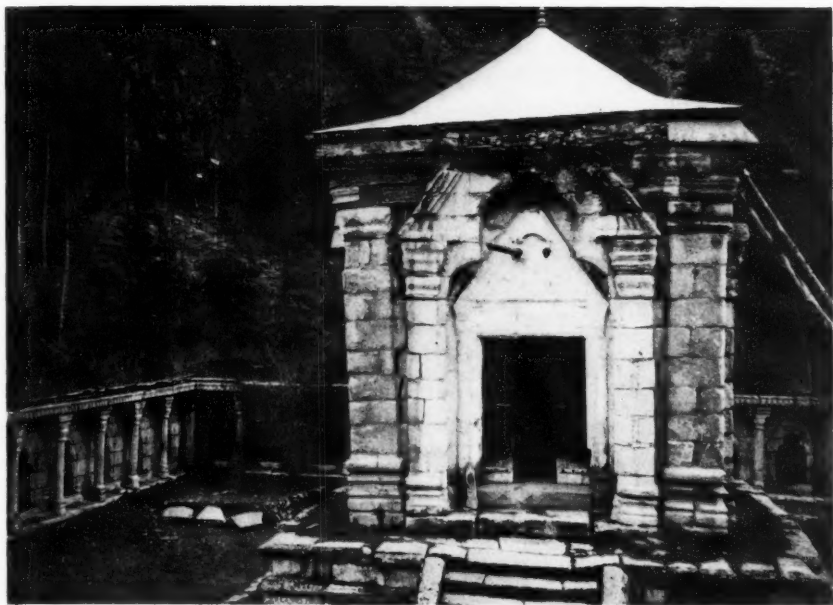


FIG. 1. THE RUINS AT BHANIYAR.

## TEMPLES IN THE VALE OF CASHMERE

F. WARD DENYS

THIS SUBJECT is so unfamiliar the writer does not hesitate to say that, before his own visits to the Vale of Cashmere, he had no idea that there were any ruins of exceptional interest in that remote and beautiful part of the world.

Nor has he happened to meet any archaeologist who had, although he has met many in his search for information. Even in Cashmere itself the few who were interested knew comparatively little about the ruins they had seen and admired. There were however a few books in the Club Library in Srinagar that told something about them, but personal friends who had photographed or sketched them knew little more than the pictures showed.

But if there was a poverty of information in these sources, it was more than made up by the extravagant exuberance of the native imagination, which provides a host of fabulous tales. Some of these have been translated and published in English, and one small book shown the writer at Martand claimed that these particular ruins were several thousand years old.

This paucity of information is unfortunate, as any one can see from the photographs that the ruins are of great interest, and a few words in regard to some of the more important may help to show that they are worthy of far more thorough investigation than they have yet received.

Perhaps some time an expert may be sent to study them so that more light may be thrown upon them, but until something of this sort is done we must be content with what we have, and what the pictures show us.

That they are worthy of this interest the writer is fully convinced, because they easily hold their own when compared to the great and well known monuments and ruins of Europe, Asia, and Africa, most of which he has visited many times at leisure.

There are certain things and places like the ruins of Rome, Greece, and Egypt, the Taj Mahal, the view of the Himalayan giants from Darjeeling, the Yosemite, the Grand Canyon, Niagara Falls, and others that stand out prominently in one's memory, and in reviewing them the visit to Martand at sunrise takes a prominent place. But the mental pictures one forms of them, from the descriptions in the guide-books and else-

where, are far from definite, nor do they give the faintest promise of the delightful and interesting memories they leave behind.

So little were we prepared for what was in store for us, that when we passed Bhaniyar (fig. 1) on our way into Srinagar

we hardly more than glanced at the ruins, and yet they offer features of exceptional interest, but we were fully repaid for this omission some months later, when we were coming out of the valley. This it was easy to do, as the temples lie quite near the road, and are less than two miles from the village of Naushera.



FIG. 2. TEMPLE CROWNING THE TAKHT-I-SULEIMAN.

Here we have one of the earliest examples of a temple that retains its original enclosure. This is in the form of a cloistered quadrangle about one hundred and fifty feet square, with a shrine and cella of unusually large and noble proportions, being thirteen and a half feet square in the enclosure, with walls nearly seven feet thick.



FIG. 3. TEMPLE OF PANDRATHAN.

Unfortunately the more delicate carvings and ornamentations have been nearly obliterated by time, but the walls, which are pierced by a series of pedimented and trefoil arches, are in a wonderful state of preservation, and the impression made by the use of the trefoil, here and elsewhere in Cashmere, upon one accustomed to its use and significance in Christian decoration, is peculiar and indescribable, as it is so startlingly suggestive of the deep underlying unities that seem to pervade all religious thought and symbolism.

But if the temples of Bhaniyar did not hold our attention long when we were on our way in, the Takht-i-Suleiman (fig. 2) did, and that too from the moment we caught sight of it in the valley; nor did this prominent feature in the landscape

ever fail to delight us although we lived under its shadow for many months. This striking mountain—it is about six thousand two hundred and fifty feet above the level of the sea—rises like a splendid pyramid from the city of Srinagar to the height of over a thousand feet, and is crowned by one of the most picturesque and impressive temples in the entire valley, and the moment we saw it, in spite of our fatigue due to our two hundred miles' ride, we were refreshed at once.

This temple is one of the oldest in Cashmere, and although it has been rebuilt, perhaps more than once, it is, as the picture indicates, a very remarkable structure, on account of the stone work.

There is a good path from the hospital in the city all the way to the top, and it

is a favorite walk, not only on account of the temple, but because of the superb view it commands of the Dahl lake and the entire valley, which is like a flat oval about eighty miles long and thirty miles broad, surrounded by a colossal snow-clad mountain wall that rises in some instances to the height of over twenty-six thousand feet.

It stands in the midst of what was once a small pond—now dry—and is about eighteen feet square with a projecting portico on either side. It is richly decorated, and the domed roof is worthy of careful study, for the sculpture is so purely classical in design as to suggest a Greek or Roman origin, although it is said to have been erected between 913



FIG. 4. COLONNADE OF THE SMALLER TEMPLE AT AVANTIPUR.

Of the temple itself much might be said, but let it suffice to say that it is constructed in horizontal courses without cement, and that it has a small dark circular inner shrine.

About three miles north of the Takht, and in the centre of what was once the old city of Srinagar, though very few traces of it now remain, is the extremely interesting temple of Pandrathan (fig. 3).

and 921 A.D. by Meru, Prime Minister to King Partha.

Still farther up the river, and not far from the bank, lie the extensive temples of Avantipur (fig. 4) which until quite recently had been buried, but the excavations have already brought to light many remains of great interest, for it was here at his capital city that the famous King Avanti Varmma founded two temples



and dedicated them to Mahadeva some time between 858 and 883 A.D. At the present time a good idea of their size, and the quality of the work, can be formed from the gateways and the colonnades of the smaller of the two, and one can not help noting their resemblance in style to those at Martand; but perhaps the greatest interest will be felt in the elaborate carvings that enrich the semi-

plateau, that commands vast stretches of the valley with its silvery serpentine river, is an experience that can never be forgotten, especially if it is made in time to see the sun rise and stream through the eastern portal to bathe the rich interior with golden splendor.

As the smiling native custodian greets you, he hands you a copy of the native history and description of the ruins.



FIG. 5. THE GATE OF THE TEMPLE AT MARTAND SHOWING THE TREFOIL ARCH, THE CARVING, AND A PORTION OF THE CLOISTER THAT SURROUNDS THE QUADRANGLE.

detached pillars of the arched recesses, which are of a variegated and pleasing character.

But of all the temple ruins seen in Cashmere those at Martand (fig. 5) are easily the most impressive not only on account of their extent, but because of the great beauty of their wonderful situation.

The sail up the Jhelum to Islamabad, and the ride from there up to the lofty

In this the claim is made that the first structure was erected some four thousand years ago, while the English and other archaeologists place it between 360 and 383 A.D.; but however this may be, these are easily the most imposing, as well as the most beautiful, of all the ruins in Cashmere, and this is the only temple that has a choir and nave in addition to the cella or sanctuary. This

nave is about eighteen feet square, and the entire length of the structure is sixty-three feet. For the most part it is quite plain, but the two adjoining compartments have richly decorated panels and elaborately sculptured niches. It is difficult to determine the exact height, as the roof has been removed and lies in masses on the ground, but it is believed to have been about seventy-five feet.

A wide flight of steps approaches the western entrance, which is surmounted by a superb trefoiled arch, with chapels on either side, one of which is connected with the nave. The other side has equally impressive arches with closed doorways beneath. The quadrangle, which is pillared, is about two hundred and twenty by one hundred and forty-two feet and is decorated with the most elaborate carvings in Cashmere. There are eighty-four fluted columns with beautiful capitals, a number considered sacred

by the Hindoos, being a multiple of the signs of the zodiac and the days of the week.

This work is ascribed to the famous King Lalitaditya who reigned between 699 and 735 A.D. But probably that which will impress the average lover of the beautiful most will be the almost startling suggestiveness of Greek influence at its very best period, though how this influence came to this remote part of the world at a time when it was almost inaccessible, no records declare, but however it came it is a thousand pities that these beautiful gems of architecture should have been so terribly mutilated by fanatical Moslems, and yet even in their present state so impressive is their beauty that one admirer said, "they are easily the most interesting feature among a host of interesting features, that the Vale of Cashmere affords to delight the traveler."

*Washington, D. C.*

## LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING

### II. A VIRGIN AND CHILD BY NEROCCIO

Quintessential in his adherence to the indefinable spiritual attraction that pervades the art of Siena, Neroccio stands high with those fortunate enough to be open to an appeal of such sort. If the ability to give pleasure to the most experienced be a test of the great artist, the subject of this note meets it abundantly.

Neroccio di Bartolommeo, of the noble Sienese family of Landi, was born in the year 1447. Pupil of the vigorous and versatile Vecchietta, like him he produced works both in sculpture and in painting, his greater freedom in the former, due to a descended Donatello influence, being in contrast with a conscious effort to hold to earlier tradition in the latter.

Our illustration shows one of Neroccio's most charming creations, a Virgin and Child with music-making angels, accom-

panied by figures of Saints Jerome and Anthony of Padua. Painted on wood, on a gold ground, the picture is typically Sienese both in technique and conception. Fine in line and tender in feeling, Neroccio well deserves the tribute given him by our greatest critic of Italian art, Bernhard Berenson, who is the fortunate possessor, at I Tatti, near Florence, of the picture we are illustrating. Says Berenson, "Neroccio was Simone Martini come to life again. Simone's singing line, Simone's endlessly refined feeling for beauty, Simone's charm and grace, you lose but little of them in Neroccio's panels and you get, what to most of us counts more, ideals and emotions more akin to our own, with quicker suggestions of freshness and joy." (*Central Italian Painters.*)

DAN FELLOWS PLATT.



A VIRGIN AND CHILD BY NEROCIO.

## CURRENT NOTES AND NEWS

### *Ancient America at the Panama-California Exposition, San Diego*

For the first time in the history of expositions an entire building has been devoted to Ancient America. This is the California Building, the most imposing structure of the Panama-California

The achievements of the American aborigines in many directions are today receiving merited consideration on the part of students of the history of the useful arts as are also those which relate



THE PREHISTORIC SOAPSTONE WORKERS OF CALIFORNIA

Exposition at San Diego, which contains an instructive exhibit of the works of the American Aborigines collected by Dr. Edgar L. Hewett, Director of the School of American Archaeology.

An interesting feature is life sized groups of primitive stone and metal workers, of which the illustration is an example.

more directly to the realm of the aesthetic. Vast energy was expended by the more advanced tribes in developing the mineral resources of the continent from Alaska to Patagonia, and mines and quarries where the raw materials were obtained, at great cost of time and labor, are scattered throughout the length and breadth of the land.

With the view of presenting these varied activities effectively to the student public, the museums of the country, and especially the National Museum, are constructing life-size lay figure groups based on the knowledge derived from a study of the work of the historic tribes and on researches among the well preserved traces of prehistoric peoples. This group illustrates the mining and shaping of soapstone as carried on by the ancient inhabitants of Santa Catalina Island, off the coast of southern California, and was prepared at the National Museum for the Panama-California Exposition at San Diego, California.

Steatite, called also soapstone, is a soft talcose rock which occurs in massive bodies in association with other metamorphic rocks. It was much used by the Indians of northern America for utensils because of its resistance to the destructive action of fire. Countless ancient quarries of this material occur along the Appalachian ranges from Maine to Georgia and the pittings are surrounded by

deposits of refuse of the shaping work which include many rude vessels broken under the strokes of the stone picks and chisels with which the work was done. The industry was conducted on a grand scale on the Santa Barbara Islands, and so fresh and complete are the traces of the work that the imagination was not put to a severe test in making the restoration here illustrated. The most remarkable product of these quarries are the large globular ollas or cooking pots of the coast tribes, many of which, well finished and symmetrical in outline, are now preserved in our Museum collections.

In this group the man with the stone pick cuts out the roundish mass of soapstone from the solid wall of rock-in-place while the woman with an equally rude implement roughs out the globular pot. Naturally, the operation was extremely tedious and the extent of the work done and the wide distribution of the product serve to illustrate the remarkable industry and enterprise of the aborigines.

W. H. H.

#### *The Suppression of Vandalism in China*

In its recent report, the China Monuments Society announces that considerable progress has been made in suppressing vandalism in China, as a result of the coöperation of the Archaeological Institute of America and other institutions. After giving an interesting account of the work of the Society since its formation in 1908, Frederick McCormick, the secretary, says:

In 1914 more than fifty universities, museums, and other organizations in the United States came to its support, and together with it memorialized President Yuan Shih-k'ai, urging protection and preservation of China's monuments for the welfare of China's people and of man-

kind. As a result the President and the government of China promulgated mandates and issued instructions forbidding the sale of monuments and antiquities to foreigners with a view to suppression of the vandal traffic. And the formulation of protective laws after the example of those of Western countries was undertaken. As a consummation of the first efforts of The China Monuments Society, the United States in agreement with the government of the Republic of China, November 1914, allocated gold, \$100,000 of the Boxer Indemnity remitted to China by the United States to be used in preparation of museum quarters in Peking, and the collection there of national antiquities and art for preservation and study.

*The College Art Association of America*

With this issue ART AND ARCHAEOLOGY becomes, for one year at least, the official organ of the College Art Association of America, in accordance with the resolution adopted at the Buffalo meeting. As a partial return for the membership fee in the Association each member will regularly receive the numbers of the magazine. All teachers of Art in Colleges and Universities of recognized standing and all who are engaged in educational work in Museums and Art Galleries of recognized standing may become members of the Association by sending the amount of annual dues (\$3.00) to the secretary, Professor William M. Hekking, whose address during the summer will be Columbia, Missouri.

JOHN PICKARD,  
President of the College Art  
Association of America.

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*Summer Session of the School of American Archaeology*

The School of American Archaeology  
will coöperate with the Carnegie Endow-  
ment for International Peace, the San  
Diego State Normal School and the Mon-  
tessori Institute in a joint summer session,  
July 5-August 13, 1915, under the aus-

pices of the Panama-California Exposi-  
tion at San Diego. Dr. Edgar L. Hewett,  
Dean of the School, will give courses in  
American Archaeology and Culture His-  
tory, and John P. Harrington in Anthro-  
pology.



## BOOK CRITIQUES

MEDIEVAL ARCHITECTURE: Its Origins and Development, with lists of monuments and bibliographies. By Arthur Kingsley Porter. Volume I. The Origins. Volume II. Normandy and the Ile de France. New Haven: Yale University Press.

Mr. A. Kingsley Porter's *Medieval Architecture* ranks among the foremost works in English which deal with this field. It is an especially good book for the general reader because of the historical setting which is given to each chapter and the generally readable character of the entire work even when purely structural matters are dealt with. The illustrations, too, are excellent and numerous and in most cases well chosen. The first chapter on pre-mediaeval architecture is rather superficial and it is difficult to trace in it that close relationship which the author wishes to show between mediaeval architecture and its precursors. Moreover the omission of a discussion of the monuments from the text proper by placing them at the ends of the chapters, is open to question since the buildings are thus deprived to a certain extent of their setting. For the advanced student these accounts of the churches have much advantage in their present place and, together with the exceptionally fine bibliographies, make the book almost essential to any thorough student of the period. Since writing these two volumes, Mr. Porter has written an unusually thoughtful book on *The Construction of Lombard and Gothic Vaults*. If he were now to revise his larger work in the light of this and of other of his recent studies, there would undoubtedly be a clearer exposition of the Transitional Period than that which the book contains. CLARENCE WARD.

*Rutgers College.*

GREEK REFINEMENTS: STUDIES IN TEMPERAMENTAL ARCHITECTURE. By William Henry Goodyear. Pp. xx, + 227, figs. 118. The Yale University Press.

This is a very important book for every student of the aesthetics of architecture. Professor Goodyear has already written several articles on the curvatures in Greek and Roman temples, and also on mediaeval asymmetries and refinements. He was the first to point out the existence of horizontal curvatures in Roman temples such as the Maison Carrée, and for more than twenty-five years he has specialized in this field. So it is well that the results of his investigations have been published in a single volume, even though there is some repetition of what has already appeared in articles. The first five chapters deal with horizontal curvatures, constructive inclinations, and entasis. The theory is discredited that the Greek curvature was intended to correct sagging effects in horizontal lines, and the conclusion is reached that the Greek architects were inspired by an aesthetic preference for the curve. Chapters VI and VII deal in a very original way with asymmetric dimensions in Greek temples and their optical effect. There are some inaccuracies and confusions in the book, and some aspects of Greek architecture, such as the early Ionic, are neglected; but every one interested in the significance of Greek Refinements should read Professor Goodyear's volume.

The book is beautifully illustrated, and there are many full-page plates; and there is a useful bibliography and index.

D. M. R.

## ART AND ARCHAEOLOGY

Has completed its first volume and has already won for itself an enviable place in the magazine world. Started by the Archaeological Institute primarily for its lay members, it has already gained a considerable circle of admiring and appreciative readers in the entire field of art and letters.

The purpose of ART AND ARCHAEOLOGY is to give people, in an interesting and attractive way, accurate information, pleasingly presented, in the wide realm embraced by its name. This information is imparted by valuable reading matter, illustrated by beautiful pictures reproduced in half-tone, photogravure or color work.

The wide range of its activities is shown by the fact that during the first year ART AND ARCHAEOLOGY brought to its readers one four-color frontispiece and 184 beautiful and unique pictures reproduced in half-tone to illustrate 32 articles and 34 important items in Current Notes and News. The reader has visited excavations in Egypt, Crete, and Palestine, and the diggings of the Kaiser in Corfu; has been with Demosthenes on the Pnyx at Athens; has surveyed the beautiful site of the American Academy in Rome; has made a journey to Horace's Sabine Farm, and Pliny's Villa "Comedy" on Lake Como; has become acquainted with Byzantine and Moorish Art in Constantinople and Spain; has beheld the Rheims Cathedral and various wonder works of art in Florence; has surveyed the richness of Aboriginal American Art as produced long centuries ago, before the advent of the European; and has observed our latest artistic development in such modern Masterpieces of Classical Art as are to be found in Washington, Chicago, Richmond and other cities.

Yet the forthcoming numbers of the magazine will surpass any that have gone before. Professor Holmes will continue his series of "Masterpieces of Aboriginal American Art" with abundant illustrations. Dan Fellows Platt will present "Lesser Known Masterpieces of Italian Painting," and the "Modern Masterpieces of Classical Architecture" will appear from month to month with a companion series in the field of sculpture. Garrett Chatfield Pier will acquaint us with interesting monuments of Chinese and Japanese Art. Edgar James Banks will discuss, with illustrations, the "Seven Wonders of the Ancient World," and single articles with attractive pictures too numerous to mention, are already arranged for.

What we have gained in excellence and in circulation has been due to the coöperation of our steadily enlarging ART AND ARCHAEOLOGY family. We wish to cultivate this sense of proprietorship in all our readers, and we look to them primarily for the names and addresses of others who should be added to our number as a member of the Institute or as a subscriber. If you are not already one of us, we shall be pleased to enroll you as a subscriber.

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